

MUSIC - UNIVERSITY OF TORONTO



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Bach, Johann Sebastian
[Aria mit 30 Veränderungen,
Harpsichord; arr.]
Aria mit 30 Veränderungen.
Die Goldbergischen Variationen

M
215
B13
S.988
R4
MUS I



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ARIA
MIT 30 VERÄNDERUNGEN

(die Goldberg'schen Variationen)

von

JOH. SEB. BACH

für

zwei Klaviere bearbeitet

von

JOSEF RHEINBERGER

revidiert von

MAX REGER

Preis für 2 Exemplare M 12.- n^o 1/5

LEIPZIG, FR. KISTNER

10724

UNIVERSITY OF TORONTO



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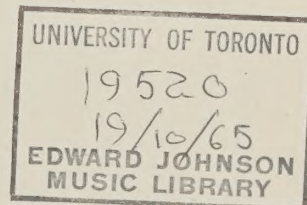
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G.G. RÖDER G.M.B.H., LEIPZIG



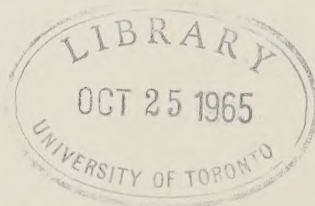
Vorwort

Zu dem Bedeutendsten, was J. S. Bach für Klavier geschrieben, zählen die „Goldbergschen Variationen“—Aria mit 30 Veränderungen. Wenn dieses großartige Werk bis auf den heutigen Tag mehr nur theoretisch gewürdigt als gespielt wurde, so hat dies seinen triftigen Grund in dem Umstande, daß es für ein Klavier mit zwei Manualen geschrieben ist—ein Instrument, das man längst nicht mehr kennt. Möge nun vorliegende pietätvolle Bearbeitung für zwei Klaviere dazu dienen, Musiker und Musikfreunde mit diesem Schatze echter Hausmusik bekannt und vertraut zu machen.

München im Mai 1883

Josef Rheinberger

M
214
B.13
S.988
R4
Score 2



1016739

ARIA

Joh. Seb. Bach
 Bearbeitung von Jos. Rheinberger,
 Revision von Max Reger.*)

Andante espressivo ♩ = 72

Klavier I

mp *p* *p* *mp*
 (con Ped.)

Andante espressivo ♩ = 72

Klavier II

I

mf *cresc.* *f*

II

espress. D+ *mf* *cresc.* *f*

I

(quasi rit. - - -)

II

meno f *dolce* *p* *sempre dolce* *p*
 (quasi rit. - - -)

E-

I

p

cre - - - scen - - - do

II

I

p

II

I

dolce

p

cre - - - scen -

II

I

rit.

do

f

rit.

p

II

1. Veränderung

5

Più animato ♩ = 96

I

II

f

f

mf

espress.

f

mf

f

sempre espress.

marc.

sempre f

sempre f

The musical score is written for two staves, I and II, in a key of one sharp (F#). The tempo is marked 'Più animato' with a quarter note equal to 96 beats per minute. The score is divided into four systems, each separated by a double bar line. The first system begins with a forte (f) dynamic. The second system starts with a mezzo-forte (mf) dynamic and includes the instruction 'espress.' (espressivo). The third system returns to a forte (f) dynamic and includes 'sempre espress.' (sempre espressivo). The fourth system begins with a 'marc.' (marcato) marking and continues with 'sempre f' (sempre forte). The notation includes various rhythmic figures, such as sixteenth and thirty-second notes, and rests.

espress.

I *p* cre - - - scen - - - do

II *p* cre - - - scen - - - do

I *f* *p*

II *f*

I *espress.* cre - - - scen - - - do

II *p* cre - - - scen - - - do

I *f* *sempre f*

II *f* *sempre f*

Detailed description: This page contains a musical score for piano and voice, spanning measures 1 to 16. The score is written in G major (one sharp) and 4/4 time. It is divided into four systems, each with a piano (I and II) and a vocal line. The first system (measures 1-4) features a piano introduction with a melodic line in the right hand and a supporting bass line in the left hand. The vocal line enters in measure 2 with the lyrics 'cre - - - scen - - - do'. The second system (measures 5-8) continues the piano accompaniment, with the vocal line re-entering in measure 6. The third system (measures 9-12) shows a more active piano part with triplets and a vocal line with triplets. The fourth system (measures 13-16) concludes the page with a forte piano accompaniment and a vocal line marked 'sempre f'.

2. Veränderung

7

Allegretto ♩ = 92

I

II

Allegretto ♩ = 92

I

II

I

II

I

II

I

II

1. 2.

1. 2.

I *p*

II *p*

I

II *f* *e* *cre -*

I *f* *e* *cre -* *scen -* *- do*

II *scen -* *- do* *ff*

I *ff*

II

1. 2.

3. Veränderung

9

Canone all' unisono
Andantino ♩ = 60

p dolce

Canone all' unisono
Andantino ♩ = 60

quasi pp

dolce

mf

mf

f

f

f

sempre f

System 1:
I: *p* *espress.*
II: *quasi pp* *p dolce*

System 2:
I: *mf*
II: *espress.* *mf*

System 3:
I: *f* *sempre f*
II: *f*

System 4:
I: *ff*
II: *sempre f.* *ff.*

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5. Veränderung

Con fuoco $\text{♩} = 120$

I

II

Con fuoco $\text{♩} = 120$

I

II

sempre f

sempre f

p

p

cre - scen - do

cre - scen - do

f

f

sempre f

sempre f

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This image shows a page of a musical score, likely for a vocal and piano ensemble. The score is written for two pianos, labeled I and II. The key signature is G major (one sharp). The tempo is marked 'Allegretto' at the top. The score includes vocal lines and piano accompaniment. The piano part features intricate arpeggiated figures and chords. The vocal part includes lyrics in Italian: 'e sempre cre - scen - do'. The score is divided into systems, with measures 1 through 16 visible. Dynamic markings include piano (p), forte (f), and fortissimo (ff). The score is written in a traditional musical notation style with staves, notes, rests, and various musical symbols.

6. Veränderung

Canone alla Seconda
Allegro ♩ = 66

I

f

II

f

I

p *sempre* cre - scen - do

II

p *sempre* cre - scen - do

I

f

II

f

1. 2.

p *f* *p*

I

f

II

f

I

p *sempre* *cre* - *- scen* -

II

p *sempre* *cre* - *- scen* -

I

f *do* *1.* *2.* *rit.*

II

f *do* *1.* *2.* *rit.*

7. Veränderung

Allegretto scherzando $\text{♩} = 80$ *quasi non legato (Oboe!)*

I

p *sempre dolce* *f* *marc.*

II

pp *f* *marc.*

I

p *mp* *dolce*

II

mp *poco marc.*

I

f

II

f *ten.*

amabile

I *p* *f*

II *pp* *f*

I *dolce* *p* *cre.*

II *poco espress.* *p* *cre.*

I *-scen - do* *f* *ff*

II *-scen - do* *f* *ff*

8. Veränderung

Allegro ♩ = 112

I

p

Allegro ♩ = 112
poco espress.

II

mp

I

f *p*

II

f *mp*

I

f

II

f

I

p *f* *sf*

cre - scen - do

II

p *f* *sf*

cre - scen - do

This musical score is for a piece titled '8. Veränderung'. It is written for two piano parts, labeled I and II. The tempo is 'Allegro' with a metronome marking of 112 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into five systems. The first system shows the beginning of the piece with piano (p) and mezzo-piano (mp) dynamics. The second system features a forte (f) dynamic in the right hand of part I, which then softens to piano (p). The third system continues with forte (f) dynamics in both parts. The fourth system introduces the vocal line with the lyrics 'cre - scen - do' in both parts, starting with a piano (p) dynamic and building to a fortissimo (sf) dynamic. The fifth system concludes the piece with a final fortissimo (sf) chord.

This musical score is for a piano and voice ensemble. It consists of six systems of staves, each with a piano (I and II) and a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics "cre - - - scen - - - do".

System 1: The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal line enters with the lyrics "cre - - - scen - - - do".

System 2: The piano part continues with similar melodic and rhythmic patterns. The vocal line is present but mostly silent, with some notes visible.

System 3: The piano part becomes more active, with a strong melodic line in the right hand. The vocal line is silent.

System 4: The piano part continues with a strong melodic line in the right hand. The vocal line is silent.

System 5: The piano part continues with a strong melodic line in the right hand. The vocal line is silent.

System 6: The piano part continues with a strong melodic line in the right hand. The vocal line is silent.

Canone alla Terza

9. Veränderung

Moderato ♩ = 92
espress.

I

Canone alla Terza
Moderato ♩ = 92*espress.*

II

I

II

I

II

I

II

I

II

f

rit.

Fughetta
Alla breve $\text{♩} = 92$

10. Veränderung

I

II

poco marc. trum

p

pp tranquillo trum

I

II

marc. trum

f e cre - scen -

I

II

do ff

marc. trum

do ff

poco marc. trum

I *p* *mf*

II *p* *mf* *marc. trum*

I *f* *e cre -*

II *f* *e cre -* *marc.*

I *scen - do ff* *trum* *ben marcato* *poco rit. -*

II *scen - do ff marc.* *poco rit. -*

11. Veränderung

Allegro ♩ = 72

I *p leggieremente*

II *Allegro* ♩ = 72 *p leggieremente*

This musical score is for a piano and violin duo, consisting of four systems of staves. Each system includes a Violin I (I) and Violin II (II) staff, and a Piano (P) staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with dynamic indications: *f* (forte) and *p* (piano). The first system begins with a double bar line and a repeat sign. The second system also begins with a double bar line and a repeat sign. The third system begins with a double bar line and a repeat sign. The fourth system begins with a double bar line and a repeat sign. The score concludes with a double bar line and a repeat sign.

System 1: Violin I and II play a melodic line with eighth and sixteenth notes. The Piano part provides harmonic support with chords and single notes. Dynamics include *f*.

System 2: Violin I and II continue the melodic line. The Piano part features a more active bass line. Dynamics include *p*.

System 3: Violin I and II play a more complex melodic line with many sixteenth notes. The Piano part continues with harmonic support. Dynamics include *p*.

System 4: Violin I and II play a melodic line with many sixteenth notes. The Piano part continues with harmonic support. Dynamics include *f*.

I *p* *cre - scen - do*
 II *p* *cre - scen - do*
 I *f*
 II *f*
 I *p* *poco* *a* *poco* *cre -*
 II *p* *poco* *a* *poco* *cre -*
 I *scen - do* *f* *sempre f* *sempre f*
 II *scen - do* *f* *sempre f* *sempre f*

Canone alla Quarta
Andante ♩ = 84

12. Veränderung

25

The musical score is written for two staves, I and II, in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andante' with a metronome indication of ♩ = 84. The score is divided into four systems, each containing a grand staff (treble and bass clef) for both parts. The first system includes the title 'Canone alla Quarta' and 'Andante ♩ = 84' for both parts. Staff I begins with a piano (*p*) and *espressivo* marking, while Staff II begins with a piano (*p*) marking. The second system continues the musical development. The third system features a piano (*p*) marking in Staff I and a forte (*f*) marking in Staff II. The fourth system concludes with a piano (*p*) marking in Staff I and a forte (*f*) marking in Staff II, both parts ending with a 'poco rit.' (poco ritardando) instruction. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

a tempo *espress.*

I *p* *f*

II *p* *f*

a tempo espress.

I *sf*

II *sf*

I *sf*

II

rit. *pp*

rit. *pp*

13. Veränderung

27

Adagio $\text{♩} = 66$
espress.

I

p *fma dolce*

Adagio $\text{♩} = 66$

II

I

p

I

p *pp* *espress.*

II

p *dolce*

I

espress.

II

mf

espress.

I *f*

II *f*

poco a poco rit. - - - - *a tempo*

I *p*

II *poco a poco rit. - - - -* *a tempo espress.* *p dolce*

poco espress.

I *p*

II *dolce*

poco espress.

I *p* *mf* cre - - - - scen - - - - do

II cre - - - - scen - - - - do

espress.

f

p

f

p

p *cre -*

espress.

cre -

scen - do

scen - do

poco a poco rit.

ff

p

poco a poco rit.

ff

p

temp.

14. Veränderung

Con fuoco $\text{♩} = 84$

System 1:

- Piano I:** Starts with a trill on G4, followed by a series of eighth notes. Dynamics: *f*.
- Piano II:** Starts with a trill on G3, followed by a series of eighth notes. Dynamics: *f*.

System 2:

- Piano I:** Continues with eighth notes. Dynamics: *mf* then *f*.
- Piano II:** Continues with eighth notes. Dynamics: *mf* then *f* then *m.g.*

System 3:

- Piano I:** Continues with eighth notes. Dynamics: *p legg.*
- Piano II:** Continues with eighth notes. Dynamics: *p*

System 4:

- Vocal I:** Lyrics: "cre -". Dynamics: *f*.
- Vocal II:** Lyrics: "cre -". Dynamics: *f*.

System 5:

- Vocal I:** Lyrics: "scen - do". Dynamics: *f*.
- Vocal II:** Lyrics: "scen - do". Dynamics: *f*.

I

II

ff

ff

I

II

f

sf

tr

sf

I

II

sf

tr

I

II

p

p

sf

I

cre - - - - - scen - - - - - do

II

f

cre - - - - - scen - - - - - do

I

f

II

f

I

ff

II

ff

15. Veränderung

Canone alla Quinta

Adagio ♩ = 54

espress.

I

Canone alla Quinta

Adagio ♩ = 54

espress.

II

I

II

I

II

a tempo

p

a tempo sempre espress.

p

f

sempre espress.

p

sempre espress.

p

sempre rit.

pp

sempre rit.

pp

Es empfiehlt sich, beim Concertvortrage
hier eine kleine Pause zu machen!

16. Veränderung

Ouverture
Maestoso ♩=88

I *ff* *marc.* *tr*

II *quasi ff*

I *sempre ff*

II *marc.* *sempre ff*

I *sf*

II *sf* *p*

I *p*

II

I *f*

II *f*

I *ff*

II *ff*

I *f*

II

Allegretto ♩ = 69

1. 2.

I

II

marc.

f

sempre f

marc.

I

II

tr.

ff

p

tr.

p

I

II

tr.

f

sempre f

e cre -

marc.

f

sempre f

e cre -

I

II

scen

do

ff

1.

2.

scen

do

ff

1.

2.

vallo

17. Veränderung

Poco Allegro $\text{♩} = 100$

I

ppp sempre una corda e leggerissimo

II

I

sempre una corda e ppp

II

sempre una corda e ppp

I

sempre una corda e ppp

II

sempre una corda e ppp

I

(non cresc.)

II

(non cresc.)

The musical score is written for two systems, each with two staves (I and II). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Poco Allegro' with a quarter note equal to 100 beats per minute. The first system includes the instruction 'ppp sempre una corda e leggerissimo'. The second system includes 'sempre una corda e ppp'. The third system includes 'sempre una corda e ppp'. The fourth system includes '(non cresc.)' for both staves. The score features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings like ppp and cresc.

I *sempre una corda e ppp e leggerissimo*

II *sempre una corda e ppp e leggerissimo*

I *sempre ppp*

II *sempre ppp*

I *sempre una corda*

II *sempre una corda*

I *sempre una corda e ppp e leggerissimo*

II *sempre una corda e ppp e leggerissimo*

poco rit.

18. Veränderung

Alla breve $\text{♩} = 96$

I

mf (tre corde)

Alla breve $\text{♩} = 96$

II

pp (una corda)

mp (una corda)

I

p

cre - - - *scen* - - - *do*

II

poco

ppp una corda

cre - - - *scen* - - - *do*

I

f

II

mp (ma dolce)

I

pp (una corda)

mp (una corda)

II

mf (tre corde)

f

I

ppp (sempre una corda)

II

mp

I

mp (ma dolce)

poco rit.

ppp

II

f

poco rit.

p

19. Veränderung

Allegretto $\text{♩} = 60$

(tre corde) *p* *f* *p*

Allegretto $\text{♩} = 60$
espress. *p* *f*

sempre espress. *p* *f*

sempre espress. *p* *f*

poco rit. *p* *f* *poco rit.*

20. Veränderung

Allegro marcato ♩ = 100

I *f* *sempre f*

II *f* *sempre f*

I *p*

II *p*

I *f*

II *f*

I *p* *f*

II *f*

44

This page contains measures 44 through 51 of a musical score for two pianos. The key signature has one sharp (F#) and the time signature is 3/4. The score is written for two staves, I and II, each with a treble and bass clef. Measure 44 begins with a piano (*p*) dynamic. Measures 45 and 46 show intricate piano textures with triplets and slurs. Measure 47 features a forte (*f*) dynamic. Measures 48 and 49 continue with complex piano figures. Measure 50 includes a piano (*p*) dynamic. Measure 51 ends with a pianissimo (*pp*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

I

II

f

sf

sempre f

sempre f

21. Veränderung

Canone alla Settima ♩ = 69 *espress.*

I

II

p

Canone alla Settima ♩ = 69 *espress.*

I

II

p

I

II

cre - *scen* - *do* *f*

cre - *scen* - *do* *f*

I

II

sempre espress.

poco rit.

p

sempre espress.

poco rit.

p

a tempo *sempre espress.*

pp *mf*

a tempo *sempre espress.*

pp *mf*

p

p

rit. *pp*

rit. *pp*

22. Veränderung

Alla breve $\text{♩} = 92$

I
pp (*sempre una corda*)

II
mf (*tre corde*)

I
mp (*ma dolce*)

II
f

I
pp

II
mf

I *mf* (*tre corde*) *cre - scen - do* *f*

II *pp* (*sempre una corde*)

I *mp*

II *pp*

I *cre - scen - do* *f* *rit.* *ff*

II *cre - sces - do* *mf* (*tre corde*) *rit.* *ff*

Allegro ♩ = 88

23. Veränderung

I *pp* *grazioso*

II *Allegro* ♩ = 88 *pp* *grazioso*

System 1:

Part I: *f*

Part II: *f*

System 2:

Part I: *sf*, *p*, *sempre*, *poco*

Part II: *sf*, *p*, *sempre*, *poco*

System 3:

Part I: *a*, *poco*, *cre - scen - do*, *f*

Part II: *a*, *poco*, *cre - - scen - do*, *f*

System 4:

Part I: *ff*, *sf*

Part II: *ff*, *sf*

First system of the musical score, measures 1-3. The score is for two staves, I and II, in G major. Staff I has a treble clef and a key signature of one sharp (F#). Staff II has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has dynamics *poco*, *a*, and *poco*. Measure 3 has the dynamic *cre*. The lyrics are: *cre -*

Second system of the musical score, measures 4-6. The score is for two staves, I and II, in G major. Staff I has a treble clef and a key signature of one sharp (F#). Staff II has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. Measure 4 has the dynamic *f*. Measure 5 has the dynamic *f*. Measure 6 has the dynamic *f*. The lyrics are: *- scen -*, *- do*, *f*

Third system of the musical score, measures 7-9. The score is for two staves, I and II, in G major. Staff I has a treble clef and a key signature of one sharp (F#). Staff II has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. Measure 7 has the dynamic *f*. Measure 8 has the dynamic *f*. Measure 9 has the dynamic *f*. The lyrics are: *- scen -*, *- do*, *f*

I *ff*

II *f* *ff*

I *p* *poco a poco* *cre - scen - do*

II *p* *poco a poco* *cre - scen - do*

I *f* *ff*

II *f* *ff*

24. Veränderung

Canone all Ottava

Andantino $\text{♩} = 88$ *espress.*

I

p dolce

mf

Canone all Ottava

Andantino $\text{♩} = 88$ *espress.*

II

p dolce

I

f

II

f

sempre espress.

I

p

p

sempre espress.

II

p

poco rit.

I

f

poco rit.

II

f

a tempo *sempre espress.*

p

a tempo *sempre espress.*

p

sempre espress.

f *p*

f *p*

dolce *sempre espress.*

p

p

poco a poco rit.

mf *p* *pp*

mf *p* *pp*

25. Veränderung

Adagio espressivo ♩ = 100
espress.

Adagio espressivo ♩ = 100
pp

espress. *dolce* *espress.*

espress. *espress.* *mp* *p* *espress.*

espress. *espress.* *p*

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I

quasi *f*

II

quasi *f*

f

I

mf sempre cre - - - scen - - - do quasi *ff*

II

mf sempre cre - - - scen - - - do quasi *ff*

I

rit. - - - 1. 2.

II

rit. - - - 1. 2.

sempre espress.

I

p *quasi f*

II

pp *espress.* *mf*

I

espress.

II

espress. *espress. ed agitato* *p*

I

espress. *poco espress.* *p* *mf*

II

f *sempre espress.* *p*

I

II

cre - - scen - - do *f* *sempre f*

==

I

II

sempre *cre - - scen - - do* *f* *sempre* *cre - - scen - - do*

==

I

II

ff *1. rit.* *p* *2. rit.* *p*

ff *1. rit.* *p* *2. rit.* *pp*

==

26. Veränderung

I *Allegro deciso* ♩ = 96

II *Allegro deciso* ♩ = 96

I *ff* *p* *pp*

II *ff* *p* *pp*

I *f*

II *f*

I *p* *f*

II *p*

System 1: Vocal entries. Voice I: *cre -* *scen -* *do*. Voice II: *f* *cre -* *scen -* *do*. Piano accompaniment provides harmonic support.

System 2: Piano solo. Voice I: *ff* (first measure), *pp* (second measure). Voice II: *ff* (first measure), *pp* (second measure). Piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

System 3: Vocal parts continue. Voice I: *cre -* *scen -* *do* *f*. Voice II: *cre -* *scen -* *do* *f*. Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

System 4: Piano solo. Voice I: *ff* (first measure), *mf* (second measure). Voice II: *ff* (first measure), *mf* (second measure). Piano accompaniment features a melodic line in the right hand and a bass line in the left hand, including triplets.

I *p* *m.g.* *cre*

II *p* *cre*

I *scen* *do* *f* *e* *sempre* *cre*

II *scen* *do* *f* *sempre* *cre*

I *scen* *do*

II *scen* *do*

I *ff*

II *ff*

27. Veränderung

Canone alla Nona

Allegro $\text{♩} = 80$

The musical score is written for two staves, I and II, in G major (one sharp) and 6/8 time. The tempo is marked 'Allegro' with a quarter note equal to 80 beats per minute. The key signature is G major. The score is divided into four systems, each separated by a double bar line. The first system begins with a forte (*f*) dynamic. The music features intricate sixteenth-note passages and trills. The second system continues the complex rhythmic patterns. The third system includes trills marked 'tr' and a fortissimo (*sf*) dynamic. The fourth system concludes with a fortissimo (*sf*) dynamic and trills. The score is a variation of the Canon for Anna Magdalena.

First system of musical notation for two staves, I and II. Staff I begins with a treble clef and a key signature of one sharp (F#). It contains a piano (*p*) dynamic marking and a fortissimo (*sf*) dynamic marking. Staff II begins with a bass clef and a key signature of one sharp (F#). It contains a piano (*p*) dynamic marking. Both staves feature complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Second system of musical notation for two staves, I and II. Staff I features a trill (*tr*) and a fermata. Staff II features a fortissimo (*sf*) dynamic marking and a trill (*tr*). Both staves continue with complex rhythmic patterns and rests.

Third system of musical notation for two staves, I and II. Staff I features a fortissimo (*f*) dynamic marking and a fortissimo (*sf*) dynamic marking. Staff II features a fortissimo (*f*) dynamic marking. Both staves continue with complex rhythmic patterns and rests.

Fourth system of musical notation for two staves, I and II. Staff I features a fortissimo (*f*) dynamic marking and a fortissimo (*sf*) dynamic marking. Staff II features a fortissimo (*f*) dynamic marking. Both staves continue with complex rhythmic patterns and rests.

28. Veränderung

Allegretto $\text{♩} = 84$

Allegretto $\text{♩} = 84$

II

pp *legato*

Allegretto ♩ = 84

[illegible]

The second system of the musical score for 'The Swan Song' is presented on two staves, labeled 'II' on the left. The key signature remains one sharp (F#). The upper staff continues with a melodic line, featuring a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, a quarter rest, and a half note C5. The lower staff provides a harmonic accompaniment, starting with a half note G3, followed by a half note F#3, a half note E3, a half note D3, and a half note C3. The system concludes with a double bar line.

espress.

This musical score is for the second act of the operetta 'The Merry Widow'. It is written for a piano and features two main parts: I (First Piano) and II (Second Piano). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system (I) shows the first piano part with a forte (f) dynamic. The second system (II) shows the second piano part, also with a forte (f) dynamic. The music is characterized by a lively, rhythmic melody in the right hand and a more complex, syncopated bass line in the left hand. The score is presented in a clear, legible format with standard musical notation.

I *ff*

II *ff*

I *p*

II *pp*

I *pp* *mf* *p*

II *pp* *p* *f*

I

II

First system of musical notation, measures 1-3. Part I (piano) features a melody in the right hand and accompaniment in the left hand. Part II (piano) features a melody in the right hand and accompaniment in the left hand. Dynamics include forte (f) and piano (p).

I

II

Second system of musical notation, measures 4-6. Part I (piano) features a melody in the right hand and accompaniment in the left hand. Part II (piano) features a melody in the right hand and accompaniment in the left hand. Dynamics include forte (f) and piano (p).

I

II

Third system of musical notation, measures 7-9. Part I (piano) features a melody in the right hand and accompaniment in the left hand. Part II (piano) features a melody in the right hand and accompaniment in the left hand. Dynamics include piano (p) and forte (f).

System 1:

Piano I: *sempre f* e cre - - -

Piano II: *sempre f* e cre - - -

System 2:

Piano I: scen - - - do

Piano II: scen - - - do

System 3:

Piano I: *ff* *sf*

Piano II: *ff* *sf*

scen do

29. Veränderung

I

Allegro $\text{♩} = 88$

II

Allegro $\text{♩} = 88$ *ben marcato*

I

più f

II

ben marcato

più f

I

mp

II

mp

The musical score is for a piece titled '29. Veränderung'. It is written for two staves, I and II, in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of 88 beats per minute. The first system shows the beginning of the piece, with both staves starting with a forte (f) dynamic. The second system continues the piece, with the first staff marked 'più f' and the second staff marked 'ben marcato' and 'più f'. The third system shows a change in dynamics, with both staves marked 'mp' (mezzo-piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings and articulation marks.

I *mf* *cre*

II *mf* *cre*

I *scen* *do*

II *scen* *do*

I *ff* *sf*

II *ff* *sf*

I *p* *sempre poco a poco* *cre*

II *pp* *sempre poco a poco* *cre*

I *scen - - - do* *f*

II *scen - - - do* *ben marcato* *f*

I *ff* *p* *poco espress.*

II *ff* *p*

I

cre - - - scen - - do *f* e

II

sempre cre - - - scen - - do *f* e

I

cre - - - scen - - do *ff* *sf*

II

cre - - - scen - - do *ff* *ff* *sf*

30. Veränderung

Quodlibet ♩ = 84

I

p *f* *tr* *p*

II

f

I

f *p* *f*

II

f *f*

I

p *cresc.* *f*

II

p *cresc.* *f* *mf*

I

p *cresc.* *ff* (*non dim.*)

II

cresc. *ff* (*non dim.*)

rit.

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score I

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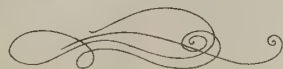
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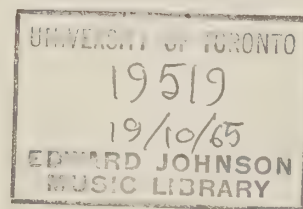
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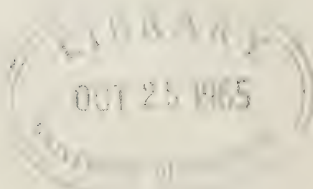
Vorwort

Zu dem Bedeutendsten, was J. S. Bach für Klavier geschrieben, zählen die „Goldbergschen Variationen“— Aria mit 30 Veränderungen. Wenn dieses großartige Werk bis auf den heutigen Tag mehr nur theoretisch gewürdigt als gespielt wurde, so hat dies seinen triftigen Grund in dem Umstande, daß es für ein Klavier mit zwei Manualen geschrieben ist— ein Instrument, das man längst nicht mehr kennt. Möge nun vorliegende pietätvolle Bearbeitung für zwei Klaviere dazu dienen, Musiker und Musikfreunde mit diesem Schatze echter Hausmusik bekannt und vertraut zu machen.

München im Mai 1883

Josef Rheinberger

1016740



1016740

ARIA

Joh. Seb. Bach
 Bearbeitung von Jos. Rheinberger,
 Revision von Max Reger.*)

Andante espressivo ♩ = 72

Klavier I

mp *p* *mp*

(con Ped.)

Klavier II

Andante espressivo ♩ = 72

I

II

espress. *mf* *cresc.* *f*

I

II

meno f *dolce* *p* *sempre dolce* *p*

(quasi rit. - - -)

(quasi rit. - - -)

I

p

cre - - - scen - - - do

II

I

p

II

I

dolce

p

cre - - - scen -

II

I

rit.

f

p

do

II

1. Veränderung

Poco più animato ♩ = 96

I

II

f

espress.

marc.

sempre f

espress.

p

f

f

espress.

p

f

f

sempre f

sempre f

cre - scen - do

cre - scen - do

cre - scen - do

sempre f

sempre f

2. Veränderung

7

Allegretto $\text{♩} = 92$

I

p *mf* *f*

II

p *f*

I

p

II

p

I

mf *f*

II

mf *f*

I

1. 2.

II

1. 2.

I *p*

II *p*

I

II *f* *e* *cre -*

I *f* *e* *cre -* *scen -* *- do*

II *scen -* *- do* *ff*

I *ff*

II

1. 2.

3. Veränderung

9

Canone all' unisono
Andantino ♩ = 60

p dolce

Canone all' unisono
Andantino ♩ = 60

quasi pp

dolce

mf

mf

f

f

sempre f

System 1:
Part I: Treble clef starts with a whole rest, then a half note G4, followed by a sixteenth-note triplet ascending from A4 to C5. Bass clef starts with a whole rest, then a half note G3, followed by a sixteenth-note triplet ascending from A3 to C4. Dynamics: *p*.
Part II: Treble clef has a whole rest. Bass clef has a whole rest. Dynamics: *quasi pp*.

System 2:
Part I: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *e press.*
Part II: Treble clef has a whole rest. Bass clef has a whole rest. Dynamics: *p dolce*.

System 3:
Part I: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *mf*.
Part II: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *e press.*

System 4:
Part I: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *f*.
Part II: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *f*.

System 5:
Part I: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *sempre f*.
Part II: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *sempre f.*

System 6:
Part I: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *ff*.
Part II: Treble clef continues the sixteenth-note triplet. Bass clef continues the sixteenth-note triplet. Dynamics: *ff.*

4. Veränderung

Energico ♩ = 60

f *legato* *p* *f*

Energico ♩ = 60

f *legato* *p* *f* *marc.*

p *p*

f *cresc.* *f*

p *cresc.* *f*

1. 2. 1. 2.

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5. Veränderung

Con fuoco ♩ = 120

I

Con fuoco ♩ = 120

II

sempre f

sempre f

p

cre - scen - do

cre - scen - do

f

sempre f

f

sempre f

I *p* *tr*
 II *p*
 I *f*
 II *f* *tr*
 I *f*
 II *f* *e sempre cre - scen - do*
 I *ff* *sempre ff*
 II *ff* *sempre ff*

6. Veränderung

Canone alla Seconda
Allegro ♩ = 66

I *f*

II *f*

I *p* *sempre* cre - - scen - - do

II *p* *sempre* cre - - scen - - do

I *f* 1. 2. *p*

II *f* 1. 2. *p*

I *f*

II *f*

I *p* *sempre cre - scen -*

II *p* *sempre cre - scen -*

I *do f* *1.* *2.* *rit.*

II *do f* *1.* *2.* *rit.*

7. Veränderung

Allegretto scherzando $\text{♩} = 80$ *quasi non legato (Oboe!)*

I *p* *sempre dolce* *f* *marc.*

II *pp* *f* *marc.*

I *p* *mp* *dolce*

II *mp* *poco marc.*

I *f*

II *f* *ten.*

amabile

I *p* *f*

II *pp* *f*

I *dolce* *p* *cre -*

II *poco espress.* *p* *cre -*

I *-scen - do* *f* *ff*

II *-scen - do* *f* *ff*

8. Veränderung

I

Allegro ♩ = 112
p

II

Allegro ♩ = 112
poco espress.
mp

I

f *p*

II

f *mp*

I

f

II

f

I

p *cre - scen - do* *f* *sf*

II

p *cre - scen - do* *f* *sf*

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This musical score is for two pianos (I and II) and two vocal parts. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a repeat sign at the beginning. The vocal parts enter in the second measure of the first system with the lyrics "cre - - - scen - - - do". The piano parts feature complex, flowing arpeggiated figures. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando).

System 1: Both piano parts play arpeggiated figures. The vocal parts enter with the lyrics "cre - - - scen - - - do". Dynamics: *p*.

System 2: The piano parts continue with arpeggiated figures. The vocal parts have rests. Dynamics: *f*.

System 3: The piano parts continue with arpeggiated figures. The vocal parts have rests. Dynamics: *p*.

System 4: The piano parts continue with arpeggiated figures. The vocal parts have rests. Dynamics: *f*.

Canone alla Terza
Moderato ♩ = 92
espress.

9. Veränderung

I

II

I

II

I

II

I

II

I

II

rit. -

f

rit. -

f

Fughetta
Alla breve $\text{♩} = 92$

10. Veränderung

I

II

poco marc. trum

p

*Fughetta
Alla breve $\text{♩} = 92$*

pp tranquillo trum

I

II

marc. trum

f e cre - scen -

f e cre - scen -

I

II

do ff

marc. trum

do ff

11. Veränderung

II. Veränderung

Allegro ♩ = 72

p *leggièrmente*

II

Allegro ♩ = 72

p *leggièrmente*

First system:

- Part I: Treble clef, G major key signature. Bass clef, G major key signature. Dynamics: *f*.
- Part II: Treble clef, G major key signature. Bass clef, G major key signature. Dynamics: *f*.

Second system:

- Part I: Treble clef, G major key signature. Bass clef, G major key signature. Dynamics: *p*.
- Part II: Treble clef, G major key signature. Bass clef, G major key signature. Dynamics: *p*.

Third system:

- Part I: Treble clef, G major key signature. Bass clef, G major key signature.
- Part II: Treble clef, G major key signature. Bass clef, G major key signature.

Fourth system:

- Part I: Treble clef, G major key signature. Bass clef, G major key signature. Dynamics: *f*.
- Part II: Treble clef, G major key signature. Bass clef, G major key signature. Dynamics: *f*.

The score concludes with a double bar line and repeat dots.

I

II

p

cre - scen - do

f

poco a poco cre -

p

poco a poco cre -

scen - do

f

sempre f

scen - do

f

sempre f

1.

2.

1.

2.

12. Veränderung

Andante ♩ = 84

I

p espressivo

II

Canone alla Quarta

Andante ♩ = 84

p

p dolce

espress.

p

f

f

poco rit.

poco rit.

sf

sf

a tempo *espress.*

I *p* *p* *f*

II *p* *f*

a tempo espress.

I *sf*

II *sf*

I *sf*

II

rit. *pp*

rit. *pp*

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13. Veränderung

27

Adagio $\text{♩} = 66$
espress.

I

p *fma dolce*

II

Adagio $\text{♩} = 66$

I

p

II

I

p *mp*

II

espress. *p* *dolce*

I

espress.

II

mf

espress.

I *f*

II *f*

I *poco a poco rit. - - - a tempo*

II *poco a poco rit. - - - a tempo espress.*

I *p*

II *p dolce*

I *poco espress.*

II *dolce*

I *poco espress.*

I *p mf cre - - - scen - - - do*

II *cre - - - scen - - - do*

I *f* *espress.* *p*
 II *f* *p*
 I *p* *cre -*
 II *p* *espress.* *cre -*
 I *scen - do*
 II *scen - do*
 I *ff* *poco a poco rit. -* *p*
 II *ff* *poco a poco rit. -* *p*

14. Veränderung

Con fuoco $\text{♩} = 84$

I *f* *tr*
 II *f*
 I *mf* *f*
 II *mf* *m.g.*
 I *p legg.* *cre -*
 II *p* *cre -*
 I *- scen - do* *f*
 II *- scen - do* *f*

The musical score is for two pianos, labeled I and II. It is written in G major (one sharp) and 2/4 time. The score is divided into four systems, each separated by a double bar line and repeat signs. The first system begins with a *ff* (fortissimo) dynamic. The second system features a *f* (forte) dynamic and includes trills marked with *tr* and *sf* (sforzando). The third system continues with *f* and *sf* dynamics. The fourth system concludes with a *p* (piano) dynamic in the right hand and a *sf* (sforzando) dynamic in the left hand. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

I *cre - - - - - scen - - - - - do*

II *sf cre - - - - - - scen - - - - - do*

I *f*

II *f*

I *ff*

II *ff*

15. Veränderung

Canone alla Quinta

Adagio $\text{♩} = 54$ *espress.*

I

p

Canone alla Quinta

Adagio $\text{♩} = 54$ *espress.*

II

p

I

sempre espress.

mf *f*

II

sempre espress.

p *mf* *f*

I

mp *p*

poco rit.

II

mp *p*

poco rit.

a tempo

p

a tempo sempre espress.

p

f

sempre espress.

f

p

sempre espress.

p

sempre rit.

pp

sempre rit.

pp

Es empfiehlt sich, beim Concertvortrage
hier eine kleine Pause zu machen!

16. Veränderung

Overture
Maestoso $\text{♩} = 88$

I *ff* *marc.* *tr*

II *quasi ff*

I *sempre ff*

II *marc.* *sempre ff*

I *sf*

II *sf* *p*

I *p*

II

I *f*

II *f*

I *ff*

II *ff*

I

II

Allegretto $\text{♩} = 69$

1. 2.

I

II

marc.

f

sempre f

marc.

I

II

tr.

ff

p

tr.

p

I

II

tr.

f

sempre f

e cre -

f

sempre f

e cre -

marc.

I

II

scen

do

ff

1.

2.

scen

do

ff

1.

2.

vallo

17. Veränderung

Poco Allegro $\text{♩} = 100$

I *ppp sempre una corda e leggerissimo*

II *Poco Allegro $\text{♩} = 100$
ppp sempre una corda e leggerissimo*

I *sempre una corda e ppp*

II *sempre una corda e ppp*

I *sempre una corda e ppp*

II *sempre una corda e ppp*

I *(non cresc.)*

II *(non cresc.)*

I *sempre una corda e ppp e leggerissimo*

II *sempre una corda e ppp e leggerissimo*

I *sempre ppp*

II *sempre ppp*

I *sempre una corda*

II *sempre una corda*

I *sempre una corda e ppp e leggerissimo*

II *sempre una corda e ppp e leggerissimo*

poco rit.

18. Veränderung

Alla breve $\text{♩} = 96$

I

mf (*tre corde*)

f

II

pp (*una corda*)

mp (*una corda*)

I

p

cre - scen - do

II

poco

ppp una corda

cre - scen - do

I

f

II

mp (*ma dolce*)

I *pp* (*una corda*) *mp* (*una corda*)

II *mf* (*tre corde*) *f*

I *ppp* (*sempre una corda*)

II *mp*

I *mp* (*ma dolce*) *ppp* *poco rit.*

II *f* *p* *poco rit.*

19. Veränderung

Allegretto $\text{♩} = 60$

(tre corde) *p* *f* *p*

Allegretto $\text{♩} = 60$
espress. *p* *f*

sempre espress. *p* *f*

sempre espress. *p* *f*

poco rit.

poco rit.

The musical score is written for two systems, each with a piano (II) and violin (I) part. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto' with a quarter note equal to 60 beats per minute. The first system includes a '(tre corde)' marking for the piano part. Dynamics range from piano (p) to forte (f). The second system includes the instruction 'sempre espress.' (always expressive). The final system includes 'poco rit.' (slightly ritardando) markings. The score is divided into three systems by double bar lines with repeat signs.

20. Veränderung

43

Allegro marcato ♩ = 100

First system of music for two pianos (I and II). The tempo is marked "Allegro marcato" with a quarter note equal to 100 beats. The key signature is one sharp (F#). The time signature is 3/4. The music features a strong, driving melody in the right hand of both staves, with a supporting bass line in the left hand. The first staff (I) has a dynamic marking of *f* (forte) and the second staff (II) has a dynamic marking of *f* (forte). The music concludes with a *sempre f* (sempre forte) marking.

Second system of music for two pianos (I and II). The tempo is marked "Allegro marcato" with a quarter note equal to 100 beats. The key signature is one sharp (F#). The time signature is 3/4. The music continues with a strong, driving melody in the right hand of both staves, with a supporting bass line in the left hand. The first staff (I) has a dynamic marking of *f* (forte) and the second staff (II) has a dynamic marking of *f* (forte). The music concludes with a *sempre f* (sempre forte) marking.

Third system of music for two pianos (I and II). The tempo is marked "Allegro marcato" with a quarter note equal to 100 beats. The key signature is one sharp (F#). The time signature is 3/4. The music continues with a strong, driving melody in the right hand of both staves, with a supporting bass line in the left hand. The first staff (I) has a dynamic marking of *f* (forte) and the second staff (II) has a dynamic marking of *f* (forte). The music concludes with a *sempre f* (sempre forte) marking.

Fourth system of music for two pianos (I and II). The tempo is marked "Allegro marcato" with a quarter note equal to 100 beats. The key signature is one sharp (F#). The time signature is 3/4. The music continues with a strong, driving melody in the right hand of both staves, with a supporting bass line in the left hand. The first staff (I) has a dynamic marking of *p* (piano) and the second staff (II) has a dynamic marking of *f* (forte). The music concludes with a *sempre f* (sempre forte) marking.

This musical score is for a piano piece, spanning measures 1 to 24. It is written for two hands, I (Right) and II (Left), in a key with one sharp (F#). The score is divided into six systems, each with a double bar line and repeat dots at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) features a forte (*f*) dynamic. The third system (measures 9-12) includes a piano (*p*) dynamic. The fourth system (measures 13-16) includes a piano (*p*) and a pianissimo (*pp*) dynamic. The fifth system (measures 17-20) includes a mezzo-forte (*mf*) and a forte (*f*) dynamic. The sixth system (measures 21-24) includes a piano (*p*) dynamic. The score is written in a standard musical notation style, with a treble clef for the right hand and a bass clef for the left hand. The key signature is one sharp (F#).

I

II

I

II

I

II

I

II

p

f

p

pp

mf

f

p

I

II

sempre f

f

sf

sempre f

21. Veränderung

Canone alla Settima ♩ = 69 *espress.*

I

II

p

espress.

p

I

II

cre

scen

do

f

cre

scen

do

f

I

II

sempre espress.

poco rit.

p

sempre espress.

poco rit.

p

a tempo *sempre espress.*

pp *mf*

a tempo *sempre espress.*

pp *mf*

p

p

rit. *pp*

rit. *pp*

22. Veränderung

Alla breve $\text{♩} = 92$

pp (*sempre una corda*)

mf (*tre corde*)

mp (*ma dolce*)

f

pp

mf

I *mf* (tre corde) *cre - scen - do* *f*

II *pp* (sempre una corde)

I *mp*

II *pp*

I *cre - scen - do* *f* *rit.* *ff*

II *cre - sces - do* *mf* (tre corde) *rit.* *ff*

Allegro ♩ = 88

23. Veränderung

I *pp* *grazioso*

II *Allegro* ♩ = 88 *pp* *grazioso*

I *f*
 II *f*
 I *sf* *p* *sempre* *poco*
 II *sf* *p* *sempre* *poco*
 I *a* *poco* *cre - scen - do* *f*
 II *a* *poco* *cre - scen - do* *f*
 I *ff* *sf*
 II *ff* *sf*

I

p *poco a poco* *cre -*

II

p *poco a poco* *cre -*

I

- *scen -* - *do f*

II

- *scen -* - *do f*

I

f

II

f

I

ff

II

f *ff*

I

p *poco a poco* *cre - scen - do*

II

p *poco a poco* *cre - scen - do*

I

f *ff*

II

f *ff*

Canone all Ottava

Andantino $\text{♩} = 88$ *espress.*

I

p dolce

mf

Canone all Ottava

Andantino $\text{♩} = 88$ *espress.*

II

p dolce

I

f

II

f

sempre espress.

I

p

p

II

p

sempre espress.

poco rit.

I

f

poco rit.

II

f

poco rit.

*a tempo**sempre espress.*

I *a tempo* *tr* *p* *sempre espress.*

II *a tempo* *tr* *p* *sempre espress.*

I *f* *sempre espress.* *p*

II *f* *p*

I *dolce* *sempre espress.*

II *p*

I *mf* *poco a poco rit.* *p* *pp*

II *mf* *poco a poco rit.* *p* *pp*

25. Veränderung

Adagio espressivo ♩ = 100
espress.

I

p *mf*

II

pp

I

espress. *dolce* *espress.*

II

espress. *mp* *espress.* *p* *espress.*

I

espress. *espress.* *p*

II

espress.

I

quasi *f*

II

quasi *f*

sf

I

mf sempre cre - - - scen - - - do quasi *ff*

II

mf sempre cre - - - scen - - - do quasi *ff*

I

rit. - - -

1. 2.

II

rit. - - -

1. 2.

sempre espress.

p *quasi f*

pp *espress.* *mf*

espress. *espress. ed agitato*

espress. *p*

espress. *poco espress.*

p *mf* *p*

f *sempre espress.* *p*

I

II

cre - - scen - - do *f* *sempre f*

I

II

sempre *cre - - scen - - do* *f* *sempre* *cre - - scen - - do*

I

II

ff *1. rit.* *p* *2. rit.* *p*

ff *1. rit.* *p* *2. rit.* *pp*

26. Veränderung

I *Allegro deciso* ♩ = 96

II *Allegro deciso* ♩ = 96

I *ff* *p* *pp*

II *ff* *p* *pp*

I *f*

II *f*

I *p* *f*

II *p*

System 1: Voice I and II enter with the lyrics "cre - scen - do". The piano accompaniment (I and II) provides harmonic support with arpeggiated figures.

System 2: The piano accompaniment becomes more active with *ff* (fortissimo) dynamics. The vocal parts continue their melodic lines.

System 3: The piano accompaniment features a *pp* (pianissimo) section, followed by a return to *f* (forte). The vocal parts have a brief rest before re-entering.

System 4: The piano accompaniment continues with *ff* dynamics. The vocal parts conclude the phrase. The system ends with a triplets section in the piano part, marked *mf* (mezzo-forte).

I *p* *m.g.* *cre*

II *p* *cre*

I *scen* *do* *f* *e* *sempre* *cre*

II *scen* *do* *f* *sempre* *cre*

I *scen* *do*

II *scen* *do*

I *ff*

II *ff*

Canone alla Nona

Allegro ♩ = 80

I

II

Canone alla Nona
Allegro ♩ = 80

f

I

II

I

II

tr

tr

tr

tr

I

II

sf

tr

tr

I

p *sf*

II

p

I

tr

II

f *tr*

I

f *sf*

II

f

I

sempre f

II

sf *sempre f*

28. Veränderung

Allegretto ♩ = 84

The musical score is for a piece titled "28. Veränderung" in 3/4 time, marked "Allegretto" with a tempo of ♩ = 84. It is written for two pianos, labeled I and II. The key signature has one sharp (F#).

First System:

- Piano I:** Features a continuous eighth-note pattern. Dynamics include *p* (piano) and *pp* (pianissimo).
- Piano II:** Features a melody with long, flowing lines. Dynamics include *pp* and *legato*.

Second System:

- Piano I:** Continues the eighth-note pattern with some variations in articulation.
- Piano II:** Continues the melody with long lines, including some chromatic movement.

Third System:

- Piano I:** Features a melody with some chromaticism. Dynamics include *espress.* (espressivo) and *mf* (mezzo-forte).
- Piano II:** Features a continuous eighth-note pattern. Dynamics include *mf*.

Fourth System:

- Piano I:** Features a melody with some chromaticism. Dynamics include *f* (forte).
- Piano II:** Features a continuous eighth-note pattern. Dynamics include *f*.

I *ff*

II *ff*

I *p*

II *pp*

I *pp* *mf* *p*

II *pp* *p* *f*

I

II

f *p*

I

II

p

I

II

p *f*

I

sempre f

e cre

II

sempre f

e cre

I

scen do

II

scen do

I

ff

f

II

ff

sf

29. Veränderung

I

Allegro ♩ = 88

II

Allegro ♩ = 88 *ben marcato*

I

più f

II

ben marcato

più f

I

mp

II

mp

The musical score is for a piece titled '29. Veränderung'. It is written for two pianos, labeled I and II. The tempo is 'Allegro' with a metronome marking of 88 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system shows the initial entry of both pianos with a forte (f) dynamic. The second system features a triplet in the right hand of both pianos, with a 'più f' (stronger) dynamic marking. The third system continues with a mezzo-piano (mp) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

I *mf* *cre*

II *mf* *cre*

I *scen* *do*

II *scen* *do*

I *ff* *sf*

II *ff* *sf*

I *p* *sempre poco a poco* *cre - - -*

II *pp* *sempre poco a poco* *cre - - -*

I *scen - - - do* *f*

II *scen - - - do* *ben marcato* *f*

I *ff* *p* *poco espress.*

II *ff* *p*

I

cre - - - scen - - do *f* e

II

sempre cre - - - scen - - do *f* e

==

I

cre - - - scen - - do *ff* *sf*

II

cre - - - scen - - do *ff* *ff* *sf*

==

30. Veränderung

I

Quodlibet ♩ = 84 *p* *f* *tr* *p*

II

Quodlibet ♩ = 84 *f*

I
 II
 I
 II
 I
 II

f
p
f
f
f
p
cresc.
f
p
cresc.
f
mf
p
cresc.
ff
rit.
(non dim.)
cresc.
ff
rit.
(non dim.)

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